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ABSTRACT

Two institutes held on the east and west coasts, in March 1980, to develop and promote a leadership cadre to strengthen the arts in the education of the gifted are reviewed. The coalition of nine states (Arizona, California, Indiana, Pennsylvania, Massachusetts, Michigan, New York, Oklahoma, and Washington) and its purpose--to further the arts in education--are described. Preplanning activities for determining regional needs, objectives, participant selection criteria, pre-institute training sessions, the agenda, and evaluation findings from the two institutes are discussed. Outcomes reported include achievement of the objectives, development of networks of people, nine state plans reflecting different methods of establishing programs, and recommendations for future projects. Appendixes include tables, by state, showing data such as kinds of experience, areas of expertise, and areas of preference of participants; forms for gathering participant data; agendas for both institutes; and names and addresses of participants. (MC)

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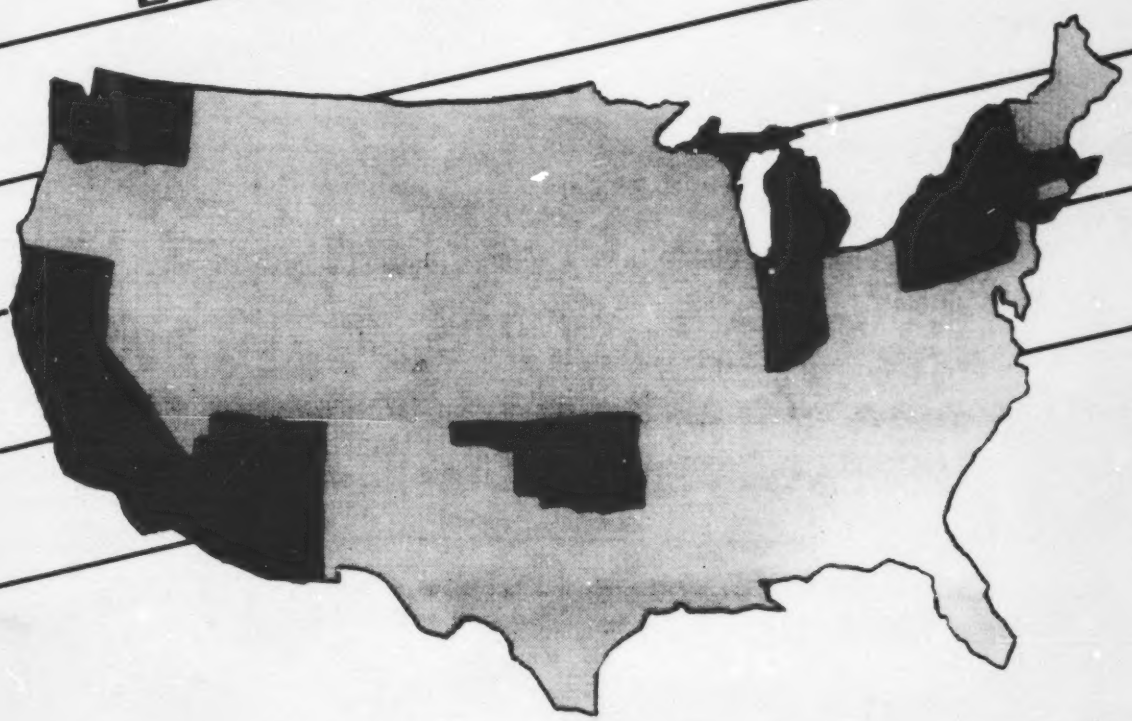
The Arts and Gifted/Talented Education



OKLAHOMA STATE DEPARTMENT OF EDUCATION
Leslie Fisher, State Superintendent

EC151942

Leadership Training Institute
The Arts and Gifted/Talented Education

Pittsburgh, Pennsylvania
March 7-12, 1980

Coalition of States
Arizona
California
Indiana
Massachusetts
Michigan
New York
Oklahoma
Pennsylvania
Washington

Monterey, California
March 16-21, 1980

EC151942

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ART EDUCATION AND INTELLIGENCE EDUCATION

Questing now,
we seek linkages between
Art Education and Intelligence Education
and between
Art Educators and Educators of the
Gifted and talented.

Not ensnared by semantics,
we see the mutuality and wholeness
of art and human intelligence.

Yet we represent
different fields of emphasis
different advocates
different sources of funding.

Our quest for linkages
begins with each other.

Through honest sharing, receiving, producing,
creating and building,
we become more alive and more enlivened;
we achieve our humanistic targets of intent.

Help me, the non-artist and non-art educator,
to see the beauty you perceive.

Open my eyes.

Help my tied tongue to move.

Cut those imaginary thongs and "field-force-shields"
and allow me to move and dance.

Rid my senses of those stifling essences that keep me
from smelling a rose,
from sensing the presence of jasmine, or
from knowing that you are near.

Cast off those blinders which tunnel my vision.

Remove those cobwebs from my brain which prevent me
from seeing tender nudibranchs in tide water pools,
from witnessing the mating dance of a woodcock,
from sensing the beauty of a poem,
from thrilling to a sunrise, and
from marvelling in love that is shared.

Help me, my friends, to see the stars.

In all these tasks and in this quest,
help me to know beauty and love,
help me to know you!

by Paul D. Plowman
California State Department of Education

Leadership Training Institute
The Arts and Gifted/Talented Education

Development of a Concept

"All the arts for all the children" is the bonding philosophy that has drawn together nine state departments of education whose focus since 1975 has been on comprehensive planning in arts in education. These states, representing a unique combination of East and West, industrialized and rural, were originally formed into a coalition under the leadership of the J.D.R. 3rd Fund. The purpose of the Coalition of States (Arizona, California, Indiana, Massachusetts, Michigan, New York, Oklahoma, Pennsylvania, Washington) has been to share ideas, develop philosophy and pedagogy, improve programmatic strategies, influence national policy, and further research and study in the role of the arts in the education of every child.

The comprehensive arts in education approach stresses the basic nature of the arts in the learning process. As it has developed, programs have emerged that focus on the arts as central to the basic curriculum and are aimed at meeting the differentiated needs of all children: the general education student, the handicapped, the non-English speaking, the educationally disadvantaged, and the gifted and talented.

Although various state programs have reflected strengths in different aspects of the comprehensive plan, it became apparent to the Coalition that one of the still unserved populations was the gifted and talented. Since the majority of existing gifted and talented programs has been aimed toward the identification of students with high I.Q. or academic achievement, educators in the arts were concerned that the child who functions in modes other than verbal or written not be excluded from gifted programming.

In keeping with their philosophy, the Coalition of States was interested in three areas affecting gifted and talented students. They were (1) to promote the arts as part of the general education of all students thus awakening arts interest and identifying those who had talents, (2) to provide appropriate arts experiences for all gifted and talented students regardless of their actual or potential artistic ability, and (3) to provide differentiated programming in the arts to nurture the many abilities of artistically gifted and talented students.

Each of the Coalition states had existing arts in education programs that shared some threads of commonality with the other states but reflected its unique needs. Although each of the states had its own interests, they shared a common philosophy, and common goals, and thus designed a collaborative effort to develop a systematic approach to program planning for the gifted and talented through leadership training.

This collaboration took the form of a grant from the Department of Education, Office of Gifted and Talented, award No. G007901708, to conduct two training institutes. For some states, this project represented the first collaboration of these two interest groups.

The purpose of the project was two-fold: 1) to develop a leadership cadre within each of the nine states that could establish and strengthen comprehensive arts in education programs for gifted and talented students in schools, school systems, in-state regional educational agencies, and state departments of education, and 2) to develop a system for making the services of these leaders available to those responsible for educating gifted and talented students.

Building a Foundation

Pre-Planning

The responsibility of the project director was to anticipate needs, maintain contact among the various coordinating components, and to assure that the evaluation component was included in all phases of the project.

A sub-group of the Coalition responsible for preliminary planning and two outside evaluators were brought together for two days in September to determine the directions and tasks needed for carrying out the objectives of this inter-state project. Definitions, philosophy, and basic questions of purpose needed to be clarified and the complex issues surrounding gifted education in the arts articulated. Questions such as the following were debated: What are the definitions of gifted and talented? Should we have training with two focuses: one for those representing a gifted education orientation and one for those representing an arts education orientation? Is there more value in everyone experiencing the same process? Do we want teams of people with differing kinds of expertise or teams of people with generalized skills? How do we address common concerns and still meet the needs of individual states? How do we develop ownership in the project? How do we assess the level of expectation and level of commitment? What do we want to be the outcome of the training? What evidence will we accept that it is accomplished?

The results of this meeting produced different possiblities for structuring the Institutes. Those included:

1. A cadre of leaders:
   a. committed to helping each other
   b. committed to Arts in Education for the Gifted and Talented
   c. committed to work with at least one school district
2. A skeletal plan of action for each participating state
3. Training aspects to include:
   a. a variety of program models
   b. issues, philosophies, and strategies for identification of giftedness in the arts with special attention given to techniques for identifying students underserved by the schools
   c. lists of resources, starting points, and materials for use in program development
   d. methods for team building
   e. managerial aspects of differentiated education
   f. advocacy techniques within the educational system
   g. quality thinking in the fields of Arts in Education and Gifted/Talented Education

In addition, it was decided that if possible, each state would sponsor a pre-institute training session so that all members of the selected cadre would 1) understand the purpose and expectations of the training, and, 2) become knowledgeable about the Arts for the Gifted programs in their state. It was agreed that at the next meeting each state would be responsible for materials and discussion surrounding one of the objectives or issues to be addressed at the Institute.

> I'm a newcomer. I'd never been to a 5 day conference. I feel good about the cadre and the relationships established at the conference. Although stressful, the momentum was high. Lots of talent gathered together. It expanded my horizons. (Michigan)

Planning

A larger, three day planning meeting took place in late October. The purpose of this meeting was to plan a general agenda for the two training institutes, prioritize the major issues to address, establish criteria for the selection of participants, review consultants' responses to letters of inquiry regarding their availability, make keynote speaker selections and review and finalize the evaluation design. The planners invited were the arts in education and gifted and talented state consultants from each of the nine states. Representatives from the J.D.R. 3rd Fund and USOE Gifted/Talented Office were also invited.

After state presentations and discussion of issues and objectives, groups were formed that focused on incorporating these ideas into a five day agenda.

A general format was agreed upon that included speakers, arts experiences, program models, time for the cadres to develop their state plans, and leadership de-briefing. It was decided that process facilitators would serve as resources to assist states in developing their state plans at each Institute. Another function of the process consultants was to assist the state leaders in assessing concerns and possible changes in the agenda and de-briefing at the end of each day.

Regional Needs

After the total Coalition meeting with gifted/talented and arts in education state consultants represented, it became apparent that it would be necessary to have separate planning meetings for the Eastern States Institute and Western States Institute rather than another total Coalition meeting as was originally planned. This separation grew out of the differing needs of the individual states, the various consultants that needed to be chosen to meet those needs, and the diverse problems and concerns of the host states.

Some of the concerns at the Western Institute meeting led to a re-examination and expansion of the original agenda.

An important consideration was the selection of appropriate consultants who had not been overused in a particular state, who represented different perspectives, and who had strong backgrounds in both arts and gifted education. Because of the scarcity of consultants with this duel knowledge, some consultants were selected whose strengths reflected the arts or gifted education. It was anticipated that the cadres themselves would process the information, make important linkages, and incorporate the information into their state plans as needed. The selected consultants included parents, college professors, State Department of Education personnel, artists, and cadre members themselves.

Another consideration in the planning was to provide a balance in the format of the various presentations. As a result, information was delivered through media, lectures, video, participation, and discussion.

The meeting ended with each state assuming responsibility for a different aspect of the final planning e.g. model programs, documentation, logistics, printing.

The regional planning meeting for the Eastern Institute took place at the chosen site. Unlike the Western Institute which utilized the team management approach, the Eastern States Institute had a different structure. A staff was selected by the Bureau Chief for the Arts and Humanities at the Pennsylvania State Department of Education to work with the project director in making final plans.

It was agreed that documentation would occur at each site to use as needed in dissemination efforts.

Objectives

I. Training: Each member of the leadership cadre will acquire techniques in 1) identification, 2) program development, 3) program management, 4) advocacy.
II. Dissemination: A system will be established for demonstrating the processes and products of the project.
III. State Expansion: Each state will develop methods for 1) providing the services of the cadre to education agencies, 2) increasing the number of trained leaders in each state, and 3) continuing the services of the cadre after the initial training.
IV. Evaluation: The project evaluators will attend all of the project events and will collect the following kinds of data:
    1. Observations of the planning sessions
    2. Written reports of the cadre selection processes
    3. Cadre profiles (self-reports)
    4. Observations of the Institutes
    5. Hartenberger Scale data of Institute sessions
        a. Overall rating of sessions (0 - 5)
        b. Things liked best about session
        c. Things liked least about session
    6. Interviews of sample participants (35 in the two Institutes)
    7. Participants' End-of-Institute Feelings
        a. perceptions of team commitment (six descriptive statements)
        b. comments
    8. Summary Evaluations (thirteen items)
    9. Number of needs met (from eleven named)
    10. Ranking of remaining needs for information (from same eleven)
    11. Participants' Levels of Confidence (thirteen descriptive statements)
    12. Institute Follow-up (by mail)

Participants

Selection Process

The Coalition decided that the participants from each of the states would share some common criteria. The participants would show a sustained interest in developing arts programs for gifted/talented students, and in addition, would demonstrate competence in some of the characteristics listed below:

1) experience in curriculum planning
2) skills in group management in a planning and inservice mode
3) skills in facilitating or consulting in an educational setting
4) knowledge of gifted and talented theory and practice
5) knowledge of arts in education processes
6) successful past experiences
7) peer recommendations
8) history of participation in state arts in education and/or gifted and talented programs
9) demonstrated commitment to participate in all aspects of the training

It was encouraged that the leadership also reflect minority populations, women, equalized geographic distribution, and an equal balance between the arts and gifted education fields.

In addition, the agency to which the participant belonged would also meet certain criteria. These includec an organizational structure that would permit the utilization of the trainee's abilities and a commitment to the trainee's consultant activities.

Although the Coalition agreed that all states would use the participant criteria, the process of their selection was left to the individual states. The process that each state used varied. Some states identified participants individually, some were chosen by a state-wide application process, and some were chosen with prime consideration given to their regional distribution. Regardless of the method used, the evaluation showed that each state had complied with the established criteria and that the selection process met the needs of the state.

The cadre participants reflected varied backgrounds. The trainee profiles *(See Appendix A)* revealed occupations of teachers, professors, directors of arts schools, authors of publications for the gifted, representatives from special programs and museums. Most had management experience at local, district, or state levels.

They came with a range of expectations, needs, and levels of confidence. These expectations were ascertained through a pre-assessment profile that was administered prior to their attendance at the institute. A copy of the pre-assessment forms is included in Appendix B.

Guest participants were invited from the professional arts and gifted/talented organizations and from the State Departments of Education of all the non-Coalition states.

Pre-Institute Training

It had been agreed that if possible the states would sponsor pre-institute training sessions for their cadres. The purpose of this training focused on the cadres developing an awareness of the intent of the Institute and providing them with current information on the arts and gifted programs in their individual state.

Four of the nine states held pre-training sessions. The evaluators' observations led them to believe that those states that held pre-institute training seemed more aware of their purpose and better prepared for writing the plan of action because of their pre-established common base. More cohesiveness of the team membership and greater intentionality was apparent in these groups.

The pre-assessment instrument was administered at this meeting. For the states that did not hold pre-training meetings, the pre-assessment forms were mailed to the individual participants.

> This has been a great opportunity. Everyone is outgoing and forthright. Lots of sharing. (Massachusetts)
>
> I was impressed with the openness to express ideas. (Indiana)
>
> I was frightened by the schedule at first, but I changed my mind as the conference proceeded. But it was tightly wrapped up. (Pennsylvania)

Institute Training

The Institute opened with presentations designed to provide perspective and inspiration. After sharing the background of the Coalition of States and the development of this particular project, the keynote speakers struck chords of insight as they challenged the participants to discover the world of arts and giftedness.

The agenda then focused on developing content in the following areas:

1) Identification Techniques for the Gifted/Talented in the Arts
2) Comprehensive Arts in Education Programming
3) Program Management
4) Staff Development
5) Advocacy (Public Relations); Mobilizing people/political action
6) Networking
7) Curriculum Planning
8) Consulting (Technical Assistance)
9) Organization of Resources
10) Funding Efforts (Grantsmanship, fund-raising)
11) Evaluation of Programs

The Hartenberger Scale was used for rating each day's presentation. The data from this survey was used for formative evaluation by the leadership to alter and modify the scheduling on a daily basis.

Some presentations received very high ratings and were usually in the areas where participants had a greater need for information or a higher interest level. Consideration should be given to the fact that the number of response cards that were returned varied with each session.

The treatment of the various content areas also varied. According to pre-assessed needs, some were given more emphasis than others. Various formats were used with speaking presentations interspersed with media, participating sessions, and discussion. The responses to the presentations produced an overall mean of 3.9 on a 5 point scale at the Eastern Institute. At the Western Institute, the overall mean was 3.3.

Time was alloted each day for developing the states' plans of action. As the Institute's presentations and experiences were assimilated, progressively more time on the agenda was given to the development of the state plans. Some states extended their working time as needed. The culmination of the Institute included the presentation and sharing of the state plans utilizing various art forms to enhance the presentations.

The evaluation showed the cadre's perceptions of team commitment. One-third of the states felt that a viable plan of action had been structured by the end of the Institute. Two-thirds of the states felt that even if one member (any member) of the team dropped out, the rest of the team could put together a viable plan. All nine states strongly felt that they had developed a good basic structure for their state's plan of action. Indicative of this, were comments given such as: "I have great confidence in the capability and commitment of our team to deliver the goods." (New York)

"The strength of the Institute was the opportunity to interact with our team on common ground with opportunity for talking with others." (Michigan)

(Our Plan) recommends the formation of an appropriate advisory committee. (Arizona)

The needs identified by the participants in the pre-assessment form were compared to the participants' assessment of the number of needs met on the post-assessment form. These were based on the eleven content areas. included in the Institute training. Table 1 shows the respondent's perception of the priority needs that were met by the Institute training. The participants also identified the need for continued exposure to information in several areas which are listed in Table 2.

> I've gone to many conferences but this one was outstanding. Everyone was committed. No tokens. (Pennsylvania)
>
> Very well planned conference. Timing, everything was most professional. Impressive speakers. (Massachusetts)

Table 1

COMPARISON OF
TOP THREE AREAS OF NEEDS AND
TOP THREE AREAS OF NEEDS MET

Eastern States Institute		Western States Institute	
Number of Needs Met	Percentage of Respondents	Number of Needs Met	Percentage of Respondents
none (0)	15.5%	none (0)	20.00%
one (1)	59.0%	one (1)	44.00%
two (2)	25.5%	two (2)	26.00%
three (3)	0.0%	three (3)	0.04%
		no response	0.06%

The data showed that at the Eastern Institute the category of Funding Efforts ranked number one in terms of need for more information. Evaluation of Programs was ranked second; Comprehensive Arts in Education Programming ranked third. At the Western Institute, Funding Efforts also ranked number one, while Identification Techniques ranked number two. Tied for third place were Comprehensive Arts in Education Programming and Evaluation of Programs.

Closure was given by a summarizer who synthesized the conference and reacted to the plans. The participants were given a renewed charge to return to their state and train others.

Table 2.

RANKING OF TOP THREE ITEMS
FROM THE ELEVEN CATEGORIES
SHOWING NEED FOR MORE INFORMATION

Eastern States Institute		Western States Institute	
Ranking	Item	Ranking	Item
1	Funding Efforts	1	Funding Efforts
2	Evaluation of Programs	2	Identification Techniques for G/T in the Arts
3	Comprehensive Arts in Education Programming	3	Comprehensive Arts in Education Programming; Evaluation of Programs

Eastern States Institute

The five day Eastern Institute, held at the Sewickly Holiday Inn near Pittsburgh, Pennsylvania provided an isolated base away from the city. This isolation and the closeness of the quarters created a sense of community within the total group. A high level of purpose and orientation toward the completion of the task kept the group energy high.

The facilities were convenient, well equipped and comfortable and provided well for the participants' physical comforts. All of the meetings were held in one common area and attendance at each was high. Arts experiences were in abundance and included trips to the theatre and art museum as well as musical performances by gifted and talented students. *See Appendix C for Agenda*

Eastern States Institute Total Attending: 54	
Indiana	8
Massachusetts	7
Michigan	12
New York	10
Pennsylvania	17

Western States Institute

The six day Western Institute took place at Asilomar Conference Center near Monterey, California. Against a background of sandy beaches and ocean waves, participants were inspired by the artistic potential promoted by the motions, sounds, and shapes of the expansive surroundings.

The facilities were adequate but meeting places for sessions were scattered across the grounds causing late starts. Arts experiences included art displays and music and dance concerts by students as well as visits to architectural historic sites. *See Appendix D for Agenda*

Western States Institute Total Attending: 51	
Arizona	9
California	23
Oklahoma	12
Washington	7

Evaluation Findings

Participant Gains

According to the data generated in the pre-assessment and post assessment forms, a change in the participants' level of confidence was identified. The changes indicated by the participants' responses at each institute are shown in Table 3.

Using six categories in the area of Gifted and Talented and seven categories in the area of Arts in Education, comparisons were made from pre test to post test of the participants' self-assessment. The scale on the survey form ran from 1 (novice) to 5 (expert).

At the Eastern Institute twenty-four percent of the respondents showed a loss in level of confidence. Forty-seven percent (47%) showed a gain. Sixteen percent (16%) showed a scattered response and thirteen percent (13%) showed little or no change. However, those who showed a loss in level of confidence gave comments which indicated a gain in humbleness. At the Western Institute, twelve percent (12%) of the respondents showed a loss in level of confidence and forty-two percent (42%) showed a gain. Eighteen percent (18%) showed a scattered response. Twenty-eight percent (28%) of the respondents showed little or no change.

Table 3.

CHANGE IN LEVEL OF CONFIDENCE AS INDICATED BY RESPONSES TO SECTION ON SKILLS AND EXPERIEENCE

Eastern State Institute

Up	Down	Scattered	Same
47%	24%	16%	13%

Comments:

I am much more aware of the vastness of Gifted and Talented than before attending this conference.

The more you learn, the more you realize you don't know.

Now I know I need to learn more.

I have a much better feeling for what Arts in Education is all about as a result of this conference.

This scale doesn't represent the confidence with which I now attack my ignorance and inexperience. That's what's changed.

I feel more comfortable.

I find that my own philosophy has been in general agreement with the other conference participants.

Western State Institute

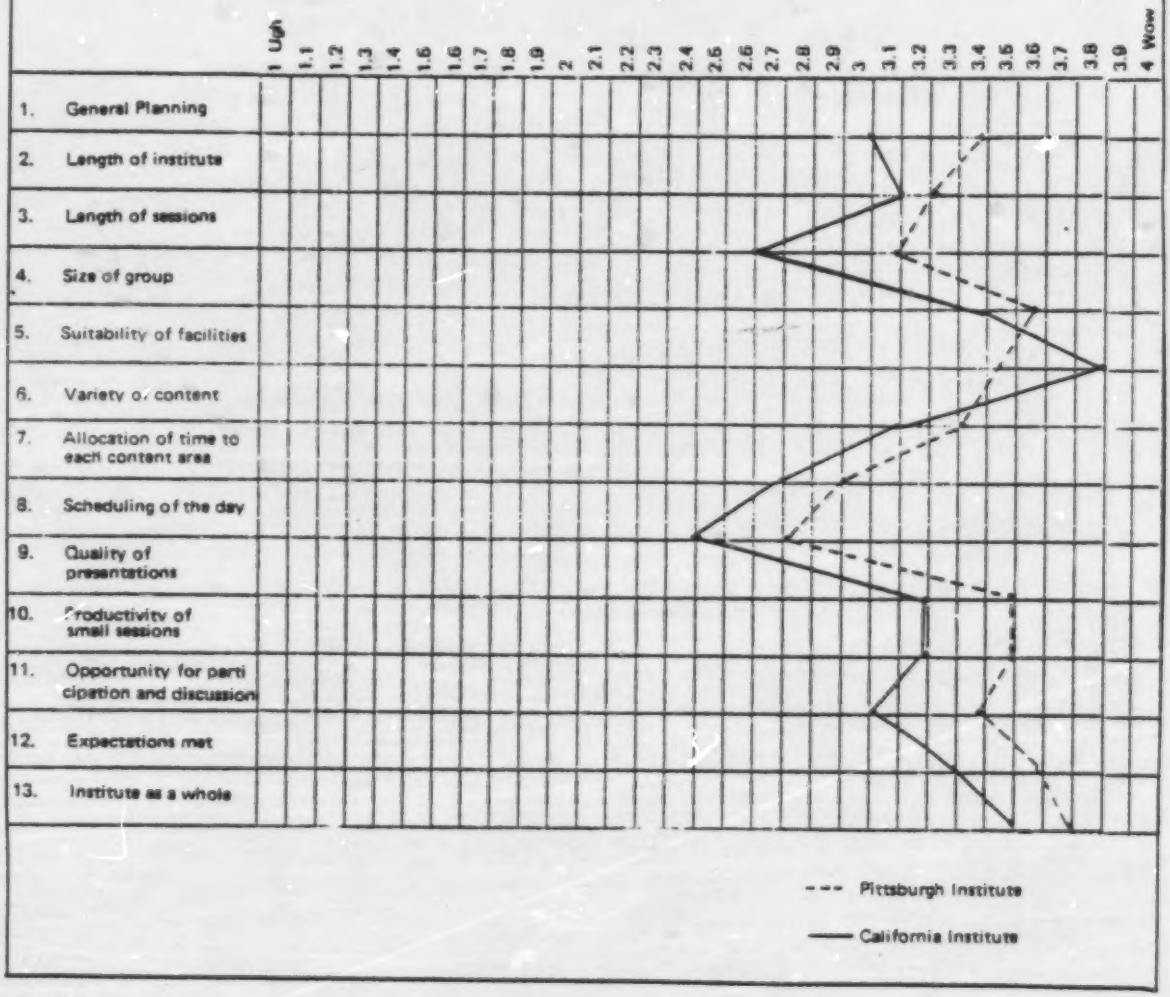
Up	Down	Scattered	Same
42%	12%	18%	28%

Comments:

The conference did much to give me insight on Gifted and Talented.

Table 4.

PROFILE OF RESPONSES ON SUMMARY EVALUATIONS AT PITTSBURGH AND CALIFORNIA INSTITUTES



Summary Evaluation

The participants also responded to an overall summary evaluation of their respective institutes. The compilation of this data is presented in Table 4.

There were 49 respondents at the Eastern Institute out of a possible 54 cadre members and 49 respondents out of a possible 51 cadre members from the Western Institute. Using a 4.0 scale for being excellent, the participants at the Western Institute gave the Institute as a whole a 3.4 rating, while the Eastern Institute participants rated their Institute a 3.7. The category ratings on the whole were slightly higher for the Eastern Institute than the Western Institute except for the item on facilities. The profiles of all the states, with the exception of Indiana, were roughly congruent and stayed within .3 of each other.

CONCLUSIONS AND IMPLICATIONS

Three major factors which contributed to the success of each Institute were 1) the conference facilities, 2) the uniqueness of the states involved, and 3) the participants themselves. While the two conference facilities were at opposite extremes of each other, each contributed to the flavor of the Institute, having both positive and negative aspects.

The facilities at the Eastern Institute provided an isolated center conducive to high levels of concentration. The eating arrangements, while creating negative responses, contributed to greater opportunities for sharing. The proximity of meeting areas created efficiency for time utilization.

The Asilomar Conference grounds for the Western Institute were aesthetically inspiring and the beauty of the environment contributed to a more informal and relaxed participation. The eating arrangements, while receiving positive comments, were not conducive to sharing. Therefore sharing time had to be structured into the scheduled agenda. According to participants, the State Exchange Session was one of the conference highlights. This provided an opportunity for participants to share the main components of their plan. Although the agenda was full and tightly scheduled, there was enough flexibility so that both Institutes could make alterations when necessary.

The uniquenesses of the participating states had a strong impact on each conference. The states represented at the Eastern Institute were Indiana, Massachusetts, Michigan, New York, and Pennsylvania. The observation team concurred that Michigan, New York, Pennsylvania, and Massachusetts shared the commonalities of industrialization and the existence of large urban cultural centers. The atmosphere was one of high task orientation which created an air of excitement and energy toward the completion of the state plans.

Indiana's response to the summary evaluation deviated from the profile of the other states. It was evident to the observation team that the rural concerns and needs of this state were not compatible with the needs of the remaining four states.

The states that attended the Western Institute were Arizona, California, Oklahoma, and Washington. Because of its size and sophistication, California's needs differed from those of Arizona, Oklahoma, and Washington. The problems and concerns of California were primarily related to their size and the distance between regions which caused some problems in communication. Arizona, Oklahoma, and Washington were more alike in size and population distribution. The flavor of the West was reflected in a more relaxed approach to the task with more time spent on clarification of thoughts and ideas.

The participants themselves were another factor in the Institutes' success. The Eastern Institute participants seemed to be more homogeneous in terms of level of concerns and experiences. The participants at the Western Institute were more heterogeneous ranging from those who had produced materials for publication to those who were initiating new programs. This could account for the higher rating of the Eastern Institute by participants. At the Western Institute, the presentations were less targeted to the audience because of this disparity.

These observations lead one to conclude that one conference might have been more effective. It is possible that the diverse needs and concerns of each state could have been met because of the greater sharing potential from east coast to west coast.

Another element that affected the Institutes were the problems experienced by the host states. In both cases the host states had larger cadres and many observers. This created difficulty in the amount of interaction and the ease with which a concensus was reached,

thus slowing down the process of unifying a team. The role of host also placed an added burden on the Pennsylvania and California leadership. Thought could be given to holding future institutes in a non-participating state or to the separating of cadre contingent from host contingent.

Results

The desired outcomes of the Institutes were identified as a unified cadre with commitment to action, and a written plan of action for each state. The general agenda for the Institutes was designed with this in mind and the evaluation data and the completed plans show that these results were achieved.

Networks

The development of networks of people,* both inter-state and intra-state, was an outstanding result of the Institute training as people are able to capitalize on the individually identified strengths of each other.

To assess what the Institute did for the participant, the evaluators conducted personal interviews at each Institute. The purpose of these interviews was to ascertain whether the expectations of the participants had been met, the extent of impact of the information shared through the training and the amount of commitment gained. People from each state were chosen at random. Interviews with the cadre members indicated the development of strong commitment and revealed their feelings about the Institute training. Comments gleaned from these interviews are given throughout the text.

* See *Appendix E* for the names of the cadre members and key personnel.

State Plans

Nine state plans, reflecting different methods of establishing programs are now developed and are available from each of the states.* These plans reflect ways of approaching different problems in states with various characteristics and needs.

* The names with an asterisk on each cadre list indicate the addresses for obtaining a copy of the state plan.

I wanted to find out what other people were doing and where they were in terms of arts and the gifted, and if their conceptions of arts and the gifted were the same as mine. Yes, I did get what I anticipated, because people were real willing to share what they thought and did. (Washington)

The best thing is that something can be done in our state now. That something will happen as a result of this conference. We now have a network and resources. (Massachusetts)

The best thing, obviously, was the people meeting and establishing a network across the country who are struggling with the same problems. (California)

This institute offered lots of opportunity. Its a very responsive group. Its great working with people of different mind sets and compromising — seeing problems in different ways. (New York)

I know a lot more than I did, but it made me want to know more. (Indiana)

What impressed me was the realization that even though people came from places with well developed programs and a lot of expertise, they still have the same problems and that these can be overcome through efforts and commitment. (Michigan)

. . . the highest quality resource people! (Pennsylvania)

The commitment. It deepened. If my level of activity stays the same, I'll be able to do something. (Arizona)

I was most satisfied with the cohesiveness that developed—I know for our state, and I believe for the other states. Idea of worth? The idea that the arts and the gifted and talented are more alike than they are different. (Oklahoma)

Model Projects

Model projects were identified and listed in a Resource Directory that is available from members of the Coalition of States or from the Pennsylvania State Department of Education. Among those projects are:

Independent Study in Music for the Gifted and Talented

A rural BOCES (intermediate education agency) that provides the framework for gifted students to compose, arrange and perform their own music, thus involving a variety of talents and learning modes. Contact: Gifted and Talented Education, Livingston/Steuben/Wyoming BOCES, Mt. Morris, New York 14510.

A BOCES Ballet Program

This BOCES program is aimed at identifying and developing youthful talent in the area of ballet. Contact: Prototype II, Regional Resource Center on the Gifted and Talented, Saratoga/Warren BOCES, Saratoga Springs, New York 12866.

Nassau County BOCES Gifted and Talented Programs

The BOCES Cultural Arts Program, a school for the gifted and talented, incorporates a regional resource center and a current program for the identification and instruction of the gifted handicapped. Contact: Western Long Island Regional Resource Center on the Gifted and Talented, Nassau County BOCES, Ketchams Road, Syosset, New York 11791.

The New York State Summer School of the Arts

The Schools of Dance, Orchestral Studies, Film/Media, Choral Studies, Visual Arts and Theater comprise the state's Summer School of the Arts. Contact: Executive Director, New York State Summer School of the Arts, New York State Education Dept., Room 679 EBA, Albany, New York 12234.

Syracuse Gifted and Talented Program

An urban program for the gifted emphasizing elementary and junior high school. Contact: Arts and the Gifted, Syracuse City School District, Syracuse, New York 13202.

The Eliot Feld New School Ballet Program and The Arts Connection

These two urban programs identify gifted elementary children and provide classes and instruction with nationally known professional companies. The ballet program encourages careers in the arts as well as dance as an avocation. The *Arts Connection* auditions children to participate in the Alvin Ailey Dance Center and the New York School for Circus Arts. Contact: Gifted and Talented Education, Office of Urban School Services, N.Y.S. Education Dept., Room 5061, Two World Trade Center, New York, New York 10047.

Shortridge Magnet School for the Arts

A school of performing arts available to all Indianapolis Public School high school students. It offers specialized training in the areas of Visual Arts, Dance, Music, Theatre Arts, Radio/Television and Literature for the Performing Arts. Contact: Shortridge High School, 3401 North Meridian Street, Indianapolis, Indiana 46208.

Pennsylvania Governor's School for the Arts (PGSA)

This program, which is designed for talented/gifted 10th and 11th grade students in Pennsylvania, is held each summer for a five-week period. Students are selected from throughout the state, via intermediate units, and represent talents and strong interests in all of the arts (art, music, dance, theatre, photographic arts and creative writing). Contact: P.O. Box 213, Lewisburg, Pennsylvania 17837.

Atelier 80

Many colleges and universities in Pennsylvania have developed programs, usually designed to be held during the summer, for talented students. Atelier, a program at Pennsylvania State University is an example of an art program for talented high school students. Contact: Pennsylvania State University, 410 Keller Conference Center, University Park, Pennsylvania 16802.

Centrum

A year round program of experiences in creativity for gifted elementary and secondary students. Contact: Centrum, Fort Worden State Park, Port Townsend, Washington 98368.

The Artistically Talented

Program of visual arts for elementary gifted children. The program includes different opportunities achieved through acceleration and enrichment of the basic art program. The academic component of the arts commensurate with the gifted/talented individual's particular abilities is also included. Contact: Chula Vista City School District, P.O. Box 907, Chula Vista, California 92012.

Resources for the Arts

A creative arts internship program using arts resources in drama, dance, visual arts, music, and creative writing. Contact: Mesa Public Schools, 14 West 2nd Ave., Mesa, Arizona 85202.

Oklahoma Summer Arts Institute

A two-week, multi-arts school/camp for talented high school students, chosen to attend by competitive audition. Contact: Oklahoma Summer Arts Institute, 640 Jim Thorpe Building, Oklahoma City, Oklahoma 73104.

Arts Experiences for the Gifted

Enriching arts experiences for academically gifted nine, ten, and eleven year old children. Contact: Palo Alto Unified School Dist., 25 Churchill Ave., Palo Alto, California 94306.

The Institute gave me a broader view of the concept of giftedness; having been in contact with extremely gifted people this week coupled with the beauty of the location gave me a neat feeling. (Washington)

I feel there was as much new as reinforcement of what I had. It was refreshing to hear people in evaluation be realistic. (California)

I felt good about the positive commitment of the group and the reinforcement; the recognition of need. Lots of exciting and excited people. (Pennsylvania)

Yes. I like interchange with people. Most people here are leaders, goal oriented, and are interested in sharing. I don't know how much credit you give to the setting, or to the selection of the participants. (Arizona)

I am glad I got the chance to participate. The impact will last for a long time! (Pennsylvania)

Presenters were excellent. Information was worthwhile and beneficial. (New York)

Change my thinking? Yes, I have a lot of new information, but I haven't had a chance to process it all. I anticipate that as happening. (Oklahoma)

High quality presentors: none poor or mediocre. (Massachusetts)

My dream would be that we could bring some of these people back together to pursue their prime goals, dreams. I'm afraid they will dissipate when they get home to primary existances. (California)

I liked the openness of everyone to share their perceptions and expand on their ideas in one to one and the feeling that people had a sincere desire to help one another. It gave me the knowledge that other people are sharing commitments and concerns that are the same as mine. (Washington)

Leadership Needs

As a result of the Institute, certain knowledges were gained about structuring a conference designed to provide training for leaders. Leaders have certain characteristics that need to be considered when planning an agenda.

Leaders Have:	Conference Needs:
High energy	Time for relaxation and change of pace
High level of frustration	Attention to length of sessions and physical comforts
High need for interaction	Formal and informal sharing time
High level of abstract thinking	Time to internalize and process information

Success Components

The factors which appeared to contribute to the success of this project are as follows:

1. Cooperation and understanding of leaders in both the arts and gifted areas.
2. Shared planning and shared decision-making.
3. Compromises.
4. Clarification of the goals and objectives of the project and the desired outcomes.
5. Evaluation component designed during the planning stage which facilitated the attainment of the desired outcomes.
6. Firm commitment and high expectations of each leader.

Recommendations for Future Projects

Recommendations for future projects which involve more than one area or discipline and/or cooperative ventures involving more than one state with different stages of concern are given below:

1. Identify commonalities early.
2. Identify differences which can be shared to increase effectiveness or to make a contribution.
3. While compromising is good, beware of accepting something from everyone without looking at the effectiveness of the whole created (i.e. agenda).
4. Begin by identifying and ranking areas of concern to each area or state.
5. Establish a management structure that clarifies responsibilities and decision making authority of the funding agency, project coordinator, host states.
6. Consider time lines carefully in the implementation process.
7. Include everyone who is to be involved from the beginning. Time is wasted establishing trust and bringing the late comer up-to-date.
8. The state of the art of one area should be reviewed for the other area including the limitations as seen by the respective area.
9. Results desired should be stipulated and agreed upon by all.
10. Evaluation component should be the thread that runs throughout guiding the project to its completion.

Follow Up Activities

At the next Coalition meeting, hosted by the State of Michigan, an evaluation report was made to all of the states. This report presented preliminary evaluation of the data gathered at the Institute. The figures and tables provided information by state so that each Coalition member could study the responses of their state. This data gave them the opportunity to analyze the extent to which their state's needs and concerns were met.

A generalized report was made to the Oklahoma Executive Committee which served in an advisory capacity to the project.

Follow-up evaluations were sent to all of the interviewees two weeks after the Institutes. Sixteen responses were received of the 27 sent out. The purpose of the follow-up was to ascertain how the Institute information had been utilized and to determine the present status of the state plans. Sixty-two percent (62%) of the respondents had used the information and ideas from the Institute in various inservices throughout their states. Fifty percent (50%) of the respondents indicated that some type of networking had been established. Eighty percent (80%) indicated that their cadre had done some work toward the finalizing of their state plan.

Summary

The intent of this grant was to provide leadership training for consultants in the nine Coalition of States for Arts in Education who would serve as trainers for others in their states thus developing a multiplier effect. These cadres would serve not only as trainers but as advocates for the arts addressing the constituency of the gifted and talented.

The development of state plans was to provide a framework for the cadre's operation in their home state. The grant's objectives were accomplished and this first step has been taken. The individual states are now continuing the thrust.

"We don't have a team, we have a family." (New York)

Appendix A

ARIZONA

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Teacher	3	Sch Dist	Sub-urban		X	X		X	X	X		X	X	X		X			X	X			X				
Conslt	3	Sch Dist	urban	X		X	X	X	X			X	X	X		X			X	X			X				
Conslt	4	Sch Dist	Sub-urban		X	X		X	X			X	X			X				X	X	X	X				
Teacher	4	Sch Dist	Urban		X	X		X				X									X						
Teacher	8	Sch Dist	Town	X				X	X			X				X				X	X		X				
Coord	1	SDE	State	X		X		X	X	X		X	X	X	X					X	X	X					
Teacher	1	Sch Dist	Rural		X		X					X				X					X						

ARIZONA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Asst Prof	1	Col Univ	Town	X	X	X			X	X		X				X			X		X						
Director	12	Sch Dist	Urban	X			X	X	X	X	X	X	X	X	X	X					X						

CALIFORNIA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Teacher	21	Jr Col	Rural	X				X												X							
Coord	18	Sch Dist	Sub-urban	X	X		X	X	X	X		X	X	X	X	X				X	X		X				
Consult	11	Co Supt Office	Regior	X		X	X	X	X	X	X	X	X	X		X			X	X		X		X			
Consult	6	Ounty	Regior	X				X	X	X		X	X	X		X				X	X						
Consult	10	Dist	Sub-urban	X			X	X	X	X	X	X	X			X				X			X				
Admin.	6	Dist	Sub urban	X				X		X				X			X		X				X				
Consult	10	Dist	Urban		X	X	X	X	X	X	X	X	X	X	X	X				X			X				

CALIFORNIA

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Coord	1	Sch Dist	Sub-urban	X	X				X			X	X		X					X			X	X			
Professor	12	Col Univ	Urban		X	X		X	X			X	X	X	X	X				X			X				
Consult	17	SDE	State		X	X		X	X	X	X	X	X	X	X	X			X						X		
Consult	5	SDE	State	X			X	X	X	X	X	X	X		X	X					X						
Advisor	3	Dist	Urban		X	X			X			X	X	X					X	X			X				
Coord	5	Dist	Sub-urban	X	X	X		X	X			X	X							X							
Coord	3	Dist	Sub-urban	X	X	X		X	X	X		X	X						X		X						

CALIFORNIA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Coord	12	Dist	Sub-urban		X	X		X	X	X		X	X	X		X				X	X	X					
Specialist	12	Col	Dist		X	X		X	X	X	X	X	X	X	X						X	X		X			
Consult	15	Dist	Town	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X		X				
Teacher	4	Dist	Urban		X					X	X								X		X		X	X			
Consult	3	Dist	Sub-urban	X	X	X	X	X	X	X		X	X	X	X								X				
Director	13	Dist	Urban	X	X	X	X	X	X			X	X	X	X	X			X	X	X		X	X			
Coord	4	Dist	Town		X	X		X		X										X							

CALIFORNIA

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identifi-cation	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identifi-cation	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Prog. Dev.	9	County Supt	Rural	X	X	X	X	X	X	X		X	X	X	X	X			X	X	X						
Director	3	Pvt.	Urban	X	X		X					X	X								X	X	X			X	

INDIANA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE										AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Consl t.	1	SDE	State	X		X	X	X	X	X	X	X	X	X	X	X			X			X		X		X	
Asst Director	1	Muse-um	Sub-urban	X	X	X	X	X	X	X	X	X	X	X	X	X			X		X						
Chair-person	1	Sch Dist	Urban	X			X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Consl t.	2	SDE	State	X			X	X				X	X		X	X				X	X			X			
Project Director	4	Col. Univ.	Town		X	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Consl t.	1½	SDE	State		X	X		X	X	X		X	X	X	X	X			X	X		X	X				
Student		Col. Univ.	Urban	X			X	X	X		X			X	X	X					X			X		X	
Teacher	6	Sch Dist	Urban		X	X				X				X						X	X		X	X			

PENNSYLVANIA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identifi-cation	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identifi-cation	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Chief Division	16	SDE	State	X		X	X	X	X	X	X	X	X	X	X	X			X					X			
Advisor	4½	Sch Dist	Urban		X	X		X	X	X		X	X	X	X	X					X		X				
Superv.	5	Sch Dist	Sub-urban	X			X	X	X			X							X				X				
Prog. Director	2	Sch Dist	Sub-urban		X	X	X	X	X	X		X	X	X	X	X			X	X		X					
Supt	17	Sch Dist	Sub-urban	X	X	X		X	X	X		X	X	X	X	X			X	X		X					
Professor	20	Col Univ	Town	X		X	X	X	X	X		X				X				X			X	X			
Supv	5	Intr Unit	Regior		X	X		X	X			X	X			X				X			X	X			

MASSACHUSETTS

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Program Director	4	Sch Dist	Sub-urban		X	X	X	X	X	X	X	X	X	X	X	X				X		X					
Teacher	1	Sch Dist	Town		X	X		X				X		X	X				X	X			X			X	
Principal	4	Sch Dist	Rural	X	X	X	X	X	X	X									X	X		X	X				
Professor	20	Col. Univ	Sub-urban	X			X	X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X
Specialist	4	Sch Dist	Urban	X								X				X					X	X					
Super-visor	10	Sch Dist	Sub-urban	X			X					X			X					X	X						
P.E. Specialist	13	Reg Sch Dist	Sub-urban	X				X	X	X	X	X	X	X	X	X						X					

MICHIGAN

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Director	3½	Comm Sch	Col.	X	X	X		X	X	X		X	X			X			X	X			X				
Chair.	17	Sch Dist	Town	X				X	X			X							X								
Director	7	Comm Sch	Urban	X						X		X	X	X	X	X				X	X						
Consit.	7	Sch Dist	Rural	X			X	X	X	X	X	X	X	X	X	X			X	X	X						
Director	3 mos.	Reg	Sub-urban	X		X	X	X	X	X	X	X	X	X	X	X			X	X	X					X	
Consit.	2	SDE	State		X	X	X	X	X	X	X	X	X	X	X	X			X		X			X			
Consit.	4	Sch Dist	Town		X	X		X	X	X	X	X	X	X	X	X				X	X	X					

MICHIGAN

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Professor	9	Col Univ	Town		X	X			X				X		X	X				X				X			
Professor	9	Col Univ	Sub urban		X			X	X	X			X	X					X	X							
Coord	3	SDE	State	X			X	X	X	X	X	X	X	X	X	X						X		X			
Lecturer	1	Col Univ	Town	X						X		X		X	X		X			X			X				
Conslt	1	Sch Dist	Town		X	X	X	X	X	X	X	X	X	X	X	X			X	X	X						

NEW YORK

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Coord	4	BOCES	Regior		X	X		X	X	X		X	X	X					X	X	X	X	X	X			
Coord	6	BOCES	Regior		X	X		X	X	X	X	X	X	X	X	X			X		X		X				
Proj Officer	4	BOCES	Regior		X	X		X	X	X	X	X	X	X	X	X			X		X						
Coord	4	BOCES	Regior		X	X		X		X			X	X	X				X		X						
Supv.	10	SDE	State		X	X		X	X	X	X	X	X	X	X	X			X	X	X	X		X			
Coord	2	BOCES	Regior		X	X		X	X	X		X	X	X		X				X	X	X		X			
Director	1	Sch Dist	Urban	X	X	X	X	X	X	X		X	X	X	X	X			X	X		X	X				

NEW YORK

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE										AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Teacher	1	Sch Dist	Town	X				X				X		X					X								
Director	3	Sch Dist	Sub-urban	X			X	X		X				X	X											X	
Director	1	SDE	State	X		X	X	X	X	X	X	X	X	X	X							X					

OKLAHOMA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE										AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Coord	1	Sch Dist	Sub-urban	X			X	X	X		X	X	X				X	X	X	X		X	X	X	X		X
Specialist	1	Ed Cnt	Rural	X		X		X	X	X		X	X	X						X	X						
Coord	5	SDE	State	X			X	X	X		X	X	X	X		X			X	X		X	X				
Director	3	Art Inst	State	X			X	X		X		X	X	X	X					X	X					X	
Coord	2	Sch Dist	Urban	X			X	X	X	X	X	X	X	X		X				X	X	X					
Principal	4	Sch Dist	Sub-urban	X	X	X	X	X	X		X	X		X					X	X		X					
Coord	1	SDE	State		X	X		X	X	X	X	X	X	X	X	X				X		X					

OKLAHOMA

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Coord	3	Sch Dist	Rural		X														X	X			X				
Director	4	Sch Dist	Sub-urban		X	X		X	X	X		X	X	X		X			X	X			X				
Coord	3	Sch Dist	Sub-urban		X	X		X	X	X	X	X	X	X		X				X			X				
Principal	12	Sch Dist	Rural	X	X	X		X	X	X		X	X	X		X			X				X				
Prog Specialist	2	Sch Dist	Urban	X	X	X	X	X	X	X	X	X	X	X		X				X	X	X	X				

PENNSYLVANIA

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE										AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Specialist	4	Intrm. Unit	Region	X		X	X	X	X		X	X	X	X	X	X			X	X		X					
Teacher	3	PFT	State		X				X	X	X		X	X						X	X	X					
Assoc Professor	16	Col Univ	Urban	X			X		X			X	X	X						X		X	X				
Coord.	6	Intrm. Unit	Region	X	X	X	X			X		X	X	X		X			X	X			X				
Assoc Professor	6	Col Univ	Town	X			X		X	X	X	X	X	X	X	X				X	X						
Advisor	11	SDE	State	X			X	X	X	X	X	X	X	X	X	X								X			
Curr. Writer	1/2y	Intrm Unit	Region		X	X	X	X	X			X	X	X		X					X		X	X			

PENNSYLVANIA

PERSONAL DATA				EXPERIENCE/AREA OF EXPERTISE													AREA OF PREFERENCE									
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identifi-cation	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identifi-cation	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Consit	5	Intr Unit	Regio		X	X		X	X			X	X			X	X		X	X							
Prog Admin	2	Intr Unit	Regio		X	X	X	X	X	X	X	X	X	X	X	X			X	X			X				
Director	2	Gov. Council on Art	State	X			X		X	X			X						X		X			X			

WASHINGTON

PERSONAL DATA						EXPERIENCE/AREA OF EXPERTISE											AREA OF PREFERENCE										
Position	# of yrs.	Agency	Geographical Area	Arts	Gifted & Talented	Identification	Arts Prog.	Program Management	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation	Identification	Arts Prog.	Program Dev.	Staff Dev.	Advocacy	Networking	Curriculum Planning	Consulting	Resources	Funding	Evaluation
Director	3	SDE	State		X	X		X	X	X	X	X	X	X	X	X					X	X				X	
Supervisor	2mo	SDE	State	X			X	X	X	X		X	X	X		X				X	X						
Principal	6	Dist	Sub-urban	X	X	X		X	X	X		X		X	X	X					X						
Teacher	13	Dist	Urban		X	X			X			X	X							X		X	X				
Assoc Professor	10	Col Univ	Urban		X			X	X	X	X	X	X	X	X	X				X		X					
Dr. Candidate	2	Col Univ	Urban	X	X	X				X		X	X	X	X		X			X	X				X		
Principal	2	Sch Dist	Rural	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X		X	X				

Appendix B

PARTICIPANT PROFILE AND PRE-ASSESSMENT FORM

General Information

NAME _____

STATE _____

TITLE OR POSITION _____

NUMBER OF YEARS IN THIS POSITION _____

ORGANIZATION OR AGENCY _____

- ☐ State Level
- ☐ Regional Level
- ☐ District Level
- ☐ College or University Level
- ☐ Private Agency

- ☐ Urban
- ☐ Suburban
- ☐ Town
- ☐ Rural

- ☐ Male
- ☐ Female

- ☐ Caucasian other than Hispanic
- ☐ Black
- ☐ Native American
- ☐ Oriental
- ☐ Hispanic

Skills and Experience

In the following areas of Gifted and Talented I am: (Circle one)

	Novice				Expert
1. Level of Knowledge	1	2	3	4	5
2. Educational Qualifications	1	2	3	4	5
3. Program Experience	1	2	3	4	5
4. Administrative Experience	1	2	3	4	5
5. Program Coordination with Arts in Education	1	2	3	4	5
6. Using Community Resources	1	2	3	4	5

Comments: _____

_____

_____

In the following areas of Arts in Education I am: (Circle one)

	Novice				Expert
1. Level of Knowledge	1	2	3	4	5
2. Educational Qualifications	1	2	3	4	5
3. Program Experience	1	2	3	4	5
4. Administrative Experience	1	2	3	4	5
5. Experience in Variety of Art Forms	1	2	3	4	5
6. Experience as an Artist in an Art Form	1	2	3	4	5
7. Using Community Resources	1	2	3	4	5

Comments: _____

_____

_____

Check your level of expertise in the following areas:

Information = I have an awareness of the area. I have read or heard about it.

Skill = I have attended a conference, workshop, etc. I have taken a college course or have a degree or training in this area.

Application = I have held or hold a position that requires the use of skills in this area.

You may check both Skill and Application if it is applicable.

	Information	Skill	Application
1. Identification Techniques for Gifted and Talented			
2. Comprehensive Arts in Education Programming			
3. Program Management			
4. Staff Development (Inservice)			
5. Advocacy (Public Relations), Mobilizing people/political action			
6. Networking			
7. Curriculum Planning			
8. Consulting (Technical Assistance)			
9. Organization of Resources			
10. Funding Efforts (Grantsmanship, fund-raising, etc.)			
11. Evaluation of Programs			

Of the above 11 categories, rank your top three in terms of your need for more information: 1. _____ 2. _____ 3. _____

Pre-Assessment

Briefly describe your views in response to the following questions.

1. What do you perceive as the aim or goal of this institute?

2. What do you expect to gain from attending this institute?

3. Why do you think you were selected as a participant?

4. What do you feel will be expected of you upon return to your state after the training institute?

5. Give three or four strong arguments for Arts in Education for Gifted and Talented students.

6. Give your reasons for your commitment to Arts in Education for the Gifted and Talented.

7. What impact do you feel you can have on educators in your state regarding Arts in Education for the Gifted and Talented?

8. What mechanism/s would you use to reach these people?

9. In which area (Inservice, Technical Assistance, Advocacy, Funding Effort, Curriculum Planning, Program Development, Networking, Other) would you like to have the greatest involvement as a member of your state's leadership cadre? Please comment, including skills you possess for working in this area.

Appendix C

Leadership Training Institute: The Arts and Gifted Education

March 7-12, 1980

Holiday Inn Sewickley
Pittsburgh, Pennsylvania

SATURDAY
MARCH 8, 1980

8:30 CONTINENTAL BREAKFAST ---------- RECEPTION AREA

9:30 OPENING SESSION ---------- CONFERENCE CENTER
MONONGAHELA ROOM

INTRODUCTIONS: KENNETH CHUSKA
PROGRAM ADMINISTRATOR/GIFTED AND TALENTED
ALLEGHENY INTERMEDIATE UNIT
ALLEGHENY, PENNSYLVANIA

WELCOME FROM PENNSYLVANIA

HAROLD E. OYER, EXECUTIVE DIRECTOR
ALLEGHENY INTERMEDIATE UNIT
ALLEGHENY, PENNSYLVANIA

JOE MC CARTHY, SENIOR PROGRAM ADVISOR
ARTS IN EDUCATION
PENNSYLVANIA DEPARTMENT OF EDUCATION

JEAN FARR, PROGRAM DIRECTOR
RIGHT TO EDUCATION FOR GIFTED/TALENTED
BUREAU OF SPECIAL EDUCATION
PENNSYLVANIA DEPARTMENT OF EDUCATION

INTRODUCTION OF SPEAKER: CLYDE MC GEARY, CHIEF
DIVISION OF ARTS AND HUMANITIES,
CITIZENSHIP AND ENVIRONMENTAL EDUCATION
PENNSYLVANIA DEPARTMENT OF EDUCATION

"THE COALITION: A UNITED APPROACH TO PROBLEM SOLVING"

KATHRYN BLOOM, DIRECTOR EMMERITUS
ARTS IN EDUCATION PROGRAM
J.D.R. 3RD FUND

INTRODUCTION OF KEYNOTE SPEAKER: SHARON MC COLL
PROJECT DIRECTOR
OKLAHOMA STATE DEPARTMENT OF EDUCATION

"A VIEW ON GIFTEDNESS AND ON THE GIFTED CHILD"

PAUL F-BRANDWEIN
CO-PUBLISHER AND DIRECTOR OF RESEARCH
HARCOURT BRACE JOVANOVICH, INC.
NEW YORK

12:00 LUNCH ---------- OHIO ROOM/THREE RIVERS ROOM

1:30 ARTS INVOLVEMENT WORKSHOP ---------- CONFERENCE CENTER

INTRODUCTION: LINDA MILLER
CURRICULUM INSERVICE SPECIALIST
ALLEGHENY INTERMEDIATE UNIT
ALLEGHENY, PENNSYLVANIA

PITTSBURGH PUBLIC THEATRE

ARTISTIC DIRECTOR, MS. AUDREY NASS

4:00 DESIGNING STATE PLANS OF ACTION

NEW YORK ---------- OHIO ROOM
MICHIGAN ---------- PITTSBURGH ROOM
PENNSYLVANIA ---------- LIBERTY ROOM
MASSACHUSETTS ---------- PITTSBURGH ROOM
INDIANA ---------- MONONGAHELA ROOM

6:00 DINNER ---------- OHIO ROOM/THREE RIVERS ROOM

9:00 LEADERSHIP PLANNING

DON CARROLL
EDUCATIONAL CONSULTANT
HARRISBURG, PENNSYLVANIA

SUNDAY
MARCH 9, 1980

8:00 CONTINENTAL BREAKFAST ---------- RECEPTION AREA

9:00 THE NATURE OF THE ARTS AND THE NATURE OF GIFTEDNESS

INTRODUCTION OF SPEAKER: BARBARA CARLISLE --------- CONFERENCE CENTER
FINE ARTS SPECIALIST
MICHIGAN DEPARTMENT OF EDUCATION

"ROOM FOR ANOTHER ALICE"

EDWARD JACOMO, PROFESSOR OF ARTS AND EDUCATION
ALMA COLLEGE, ALMA, MICHIGAN

10:00 INTRODUCTION OF SPEAKER: ROGER MING ---------- PITTSBURGH ROOM
SUPERVISOR
EDUCATION FOR THE GIFTED
NEW YORK STATE EDUCATION DEPT.

"ARTS IN EDUCATION"

CHARLES J. TRUPIA, DIRECTOR
DIVISION OF HUMANITIES AND ARTS EDUCATION
NEW YORK STATE EDUCATION DEPARTMENT

INTRODUCTION OF SPEAKER: BARRY PATRICK ---------- CONFERENCE CENTER
STATE ARTS CONSULTANT
INDIANA DEPARTMENT OF EDUCATION

"ISSUES IN GIFTED EDUCATION"

NANCY MINCEMOYER, GIFTED/TALENTED SPECIALIST
MICHIGAN DEPARTMENT OF EDUCATION

11:00 STATE DISCUSSIONS

GROUP 1 ---------- PITTSBURGH ROOM
JOHN KOSCHARA, ART DEPT. CHAIR
TRAVERSE CITY SCHOOLS - MICHIGAN

GROUP 2 ---------- LIBERTY ROOM
PHYLLIS ALDRICH, DIRECTOR
PROTOTYPE II - SARATOGA SPRINGS, NY

GROUP 3 ---------- PITTSBURGH ROOM
ANTHONY DeCESARE, PROJECT TALENT
BARTON SCHOOL - OXFORD, MASS.

GROUP 4 ---------- MONONGAHELA ROOM
GILBERT CAUDIL, G/T CONSULTANT
BLUE RIVER COOPERATIVE - SHELBYVILLE, IN

GROUP 5 ---------- OHIO ROOM/
BARBARA FREDETTE CONFERENCE CENTER
UNIVERSITY OF PITTSBURGH

12:00 LUNCH ---------- OHIO ROOM/THREE RIVERS ROOM

1:30 ISSUES IN IDENTIFICATION ---------- CONFERENCE CENTER MONONGAHELA ROOM

INTRODUCTION OF SPEAKER: ARLENE MUNGER
STATE CONSULTANT FOR GIFTED/TALENTED
INDIANA STATE DEPARTMENT OF EDUCATION

"GIFTED AND TALENTED: THE SAME OR DIFFERENT?"

MARY HUNTER WOLFE, PRESIDENT
CENTER FOR THEATRE TECHNIQUES IN EDUCATION;
DIRECTOR, U.S.O.E. MODEL: TALENT SEARCH AND
DEVELOPMENT/FINDING POTENTIAL IN AN URBAN
SETTING -- STRATFORD, CONNECTICUT

INTRODUCTION OF SPEAKER: ROBERT REVICKI, ADVISOR
ARTS IN EDUCATION
PENNSYLVANIA DEPARTMENT OF EDUCATION

"THE DESCRIPTION AND THE IDENTIFICATION OF MUSICALLY TALENTED STUDENTS IN TERMS OF DEVELOPMENTAL AND STABILIZED MUSIC APTITUDES"

EDWIN GORDON, PROFESSOR OF MUSIC
TEMPLE UNIVERSITY
PHILADELPHIA, PENNSYLVANIA

3:30 CADRE PLANNING

5:00 DINNER ---------- OHIO ROOM/THREE RIVERS ROOM

6:00 BUS TO THEATRE

7:00 PITTSBURGH PUBLIC THEATRE: <u>BURIED CHILD</u> BY SAM SHEPHERD

A PULITZER PRIZE WINNING PLAY

10:30 BUS TO HOLIDAY INN SEWICKLEY

MONDAY
MARCH 10, 1980

8:00 CONTINENTAL BREAKFAST ---------- RECEPTION AREA

9:00 PROGRAM MODELS *SEE SEPARATE LISTING

HOSTESS: LINDA MILLER, CURRICULUM/INSERVICE SPECIALIST - ALLEGHENY INTERMEDIATE UNIT

PENNSYLVANIA ---------- THREE RIVERS
NEW YORK ---------- CONFERENCE CENTER
MASSACHUSETTS ---------- BOARD ROOM
INDIANA ---------- MONONGAHELA ROOM
MICHIGAN ---------- INDEPENDENCE RM.

12:30 LUNCH ---------- OHIO ROOM/THREE RIVERS ROOM

GOVERNOR'S SCHOOL FOR THE ARTS

1:30 INTRODUCTION OF SPEAKER: HARRY SEMERJIAN ---------- CONFERENCE CENTER
CHAIRPERSON, GRAD. ARTS/EDUCATION PROG.
PROFESSOR OF MUSIC
FITCHBURG STATE COLLEGE - MASS.

"PROGRAM MANAGEMENT"

BARBARA CARLISLE, FINE ARTS SPECIALIST
MICHIGAN DEPARTMENT OF EDUCATION

2:30 GROUP DISCUSSIONS

ADVOCACY ---------- BOARD ROOM
RALPH WATSON, DIRECTOR/ONONDAGA
MADISON EDUCATIONAL SERVICES - CENTER G/T
SYRACUSE, NEW YORK

FINANCING/ADMINISTRATION ---------- THREE RIVERS
ANN TIMBERMAN, CONSULTANT
ARTS IN EDUCATION - INDIANAPOLIS, IN

DELIVERY SYSTEM/NETWORKING -------- OHIO ROOM
HELEN RENZI, DIRECTOR OF INSTRUCTION
WILLIAMSTOWN ELEMENTARY SCHOOLS, MASS.

STAFF DEVELOPMENT ---------- CONFERENCE CENTER
GLORIA DOWNING, CONSULTANT FOR G/T PROGRAMS
LIVINGSTON, MICHIGAN

RESOURCES ---------- INDEPENDENCE
CAROLYN TROHOSKY, R I S E
PENNSYLVANIA

EVALUATION ---------- MONONGAHELA ROOM

REGAN McCARTHY, DIRECTOR OF WESTERN
LONG ISLAND REGIONAL RESOURCE CENTER
ON GIFTED AND TALENTED - SYOSSET, NY

6:00 DINNER ---------- OHIO/THREE RIVERS ROOM

PITTSBURGH YOUTH SYMPHONY CHAMBER GROUP

ARTISTIC DIRECTOR: MRS. MARIE MAAZEL

7:30 DESIGNING STATE PLANS OF ACTION

PENNSYLVANIA ---------- THREE RIVERS
NEW YORK ---------- CONFERENCE CENTER
MASSACHUSETTS ---------- BOARD ROOM
INDIANA ---------- MONONGAHELA
MICHIGAN ---------- INDEPENDENCE

9:30 LEADERSHIP PLANNING

DON CARROLL
EDUCATIONAL CONSULTANT
HARRISBURG, PENNSYLVANIA

TUESDAY
MARCH 11, 1980

8:00	CONTINENTAL BREAKFAST	RECEPTION AREA
9:00	SHARING DESIGNS OF ACTION	CONFERENCE CENTER MONONGAHELA ROOM
	GROUP 1	CONFERENCE CENTER
	GROUP 2	MONONGAHELA ROOM
	GROUP 3	BOARD ROOM
	GROUP 4	BLDG. G ROOM 346
	GROUP 5	BLDG. G ROOM 359
	GROUP 6	BLDG. G ROOM 372
10:30	DESIGNING STRUCTURES	
	PENNSYLVANIA	MONONGAHELA ROOM
	MICHIGAN	BLDG. G ROOM 359
	MASSACHUSETTS	BLDG. G ROOM 346
	INDIANA	BOARD ROOM
	NEW YORK	CONFERENCE CENTER
12:30	LUNCH	OHIO/RECEPTION ROOM
2:00	BUS TO CARNEGIE INSTITUTE	
	ANTHONY LANDREAU, CURATOR OF EDUCATION MUSEUM OF ART - CARNEGIE INSTITUTE PITTSBURGH, PENNSYLVANIA	
5:00	BUS TO HOLIDAY INN SEWICKLEY	
7:00	DINNER	OHIO ROOM/THREE RIVERS ROOM
8:30	CADRE PLANNING	
	NEW YORK	CONFERENCE CENTER
	PENNSYLVANIA	MONONGAHELA ROOM
	MASSACHUSETTS	BLDG. G ROOM 346
	INDIANA	BOARD ROOM
	MICHIGAN	BLDG. G ROOM 359

WEDNESDAY
MARCH 12, 1980

8:00 CONTINENTAL BREAKFAST ---------- RECEPTION AREA

9:00 PRESENTATION OF STATE PLANS FOR ARTS AND GIFTED EDUCATION ---------- CONFERENCE CENTER MONONGAHELA

MODERATOR: SHARON MC COLL, PROJECT DIRECTOR
OKLAHOMA STATE DEPARTMENT OF EDUCATION

10:30 EVALUATION ---------- CONFERENCE CENTER

AME GORENA, COORDINATOR
PLANNING, RESEARCH, AND EVALUATION
OKLAHOMA STATE DEPARTMENT OF EDUCATION

11:00 INTRODUCTION OF SPEAKER: CLYDE MC GEARY
DIVISION OF ARTS AND HUMANITIES, CITIZENSHIP AND ENVIRONMENTAL EDUCATION
PENNSYLVANIA DEPT. OF EDUCATION

"CURRICULUM: THE PATHWAY FOR ARTS IN EDUCATION FOR THE GIFTED"

DAVID CAMPBELL
DIRECTOR OF BUREAU OF CURRICULUM
PENNSYLVANIA DEPARTMENT OF EDUCATION

12:00 ADJOURNMENT

Appendix D

Leadership Training Institute: The Arts and Gifted Education

March 16-21, 1980

Asilomar Conference Center

Pacific Grove, California

SUGGESTED AGENDA*

SUNDAY
MARCH 16, 1980

1:00 REGISTRATION ----------ADMINISTRATION BLDG. LYCEUM OF THE MONTEREY PENINSULA

4:00 PREPARATION MEETING ----------VIEWPOINT EAST

EXPLANATION OF ASILOMAR PROCEDURES, EVALUATION.

5:00 APOKATESTASIS: A NEW BEGINNING---------BEHAVIORAL SCIENCES INSTITUTE

SHARON MC COLL, PROJECT DIRECTOR
OKLAHOMA DEPARTMENT OF EDUCATION

LOU NASH, CONSULTANT IN ARTS IN EDUCATION
CALIFORNIA DEPARTMENT OF EDUCATION

PAUL PLOWMAN, CONSULTANT IN GIFTED/TALENTED
EDUCATION, CALIFORNIA DEPARTMENT OF EDUCATION

GREETINGS FROM CALIFORNIA:

ELEANOR MC KINNEY, MANAGER OF GIFTED AND TALENTED
EDUCATION MANAGEMENT TEAM
CALIFORNIA DEPARTMENT OF EDUCATION

"THE COALITION: A UNITED APPROACH TO PROBLEM SOLVING"

KATHRYN BLOOM, DIRECTOR EMERITUS
ARTS IN EDUCATION PROGRAM
J.D.R. 3RD FUND

6:00 SUNSET BUFFET ON THE PACIFIC

HOSTESS: RUTH FENTON, VICE CHAIRPERSON
OF THE COMMISSION ON PRESIDENTIAL SCHOLARS

9:00 LEADERSHIP PLANNING ---------- DOLPHIN ROOM

GLADYS DRONBERGER, EDUCATIONAL CONSULTANT
CENTRAL STATE UNIVERSITY, EDMOND, OKLAHOMA

* PROGRAM IS ALWAYS SUBJECT TO CHANGE DUE TO THE CREATIVITY OF THE PARTICIPANTS.

MONDAY
MARCH 17, 1980

**HOSPITALITY PERSON: ELEANOR MC KINNEY, CALIFORNIA DEPT. OF EDUCATION

9:00 KEYNOTE ADDRESS ---------- VIEWPOINT EAST

INTRODUCTION OF SPEAKER: LOU NASH, CONSULTANT IN ARTS IN EDUCATION CALIFORNIA DEPARTMENT OF EDUCATION

"A VIEW ON GIFTEDNESS AND ON THE GIFTED CHILD"

PAUL F-BRANDWEIN, CO-PUBLISHER/DIRECTOR OF RESEARCH
HARCOURT BRACE JOVANOVICH, INC. NEW YORK.

10:30 PEAK EXPERIENCE ---------- VIEWPOINT WEST

INTRODUCTION OF SPEAKER: SHARON MC COLL, PROJECT DIRECTOR OKLAHOMA DEPARTMENT OF EDUCATION

"CHARM SCHOOL IS MORE THAN A BOOK ON THE HEAD"

EDWARD JACOMO, PROFESSOR OF ARTS/EDUCATION
ALMA COLLEGE, ALMA, MICHIGAN

12:00 LUNCH ---------- CROCKER HALL

1:30 GETTING INVOLVED IN THE ARTS ---------- MERRILL HALL

INTRODUCTION OF SPEAKER: GARY RUEL, SUPERVISOR OF ARTS EDUCATION OFFICE OF SUPERINTENDENT OF PUBLIC INSTRUCTION, WASHINGTON

CRYSTAL SAMUELS - MOVEMENT/DANCE SPECIALIST
NATIONAL ENDOWMENT OF THE ARTS

4:00 STATE DESIGNS OF ACTION ---------- NORTH WOODS

OKLAHOMA ---------- LIVING ROOM
CALIFORNIA ---------- ACACIA
WASHINGTON ---------- LIVING ROOM
ARIZONA ---------- LIVING ROOM

6:00 DINNER ---------- CROCKER HALL

7:30 CONCERT: "DANCE PRODUCTION '80" ------- MERRILL HALL

PALO ALTO UNIFIED SCHOOL DISTRICT STUDENTS
GAYLE JOSLIN, ARTISTIC DIRECTOR

9:00 LEADERSHIP PLANNING ---------- DOLPHIN ROOM

GLADYS DRONBERGER, EDUCATIONAL CONSULTANT
CENTRAL STATE UNIVERSITY, EDMOND, OKLAHOMA

TUESDAY
MARCH 18, 1980

**HOSPITALITY PERSON: JACK MOSER, PROJECT DIRECTOR WESTERN NETWORK FOR GIFTED/TALENTED EDUCATION, CALIFORNIA DEPARTMENT OF EDUCATION

9:00 THE NATURE OF THE ARTS AND THE NATURE OF GIFTEDNESS

INTRODUCTION OF SPEAKER: MARY HENRI FISHER ------ VIEWPOINT EAST
DIRECTOR,
GIFTED PROGRAMS, WASHINGTON
OFFICE OF SUPT. OF PUBLIC INSTRUCTION

"SELF CONCEPT AND MOTIVATION AND THE GIFTED"

IRVING S. SATO, PROJECT DIRECTOR
NATIONAL/STATE LEADERSHIP TRAINING
INSTITUTE ON THE GIFTED AND TALENTED
LOS ANGELES, CALIFORNIA

10:30 INTRODUCTIONS ---------- VIEWPOINT WEST

LOU NASH, CONSULTANT IN ARTS IN EDUCATION
CALIFORNIA DEPARTMENT OF EDUCATION

"ART AND THE 3R'S"

KTEH, CHANNEL 54 - OFFICE OF THE SUPERINTENDENT
OF SANTA CLARA COUNTY SCHOOLS

11:00 "LINKAGES: ARTS AND GIFTED/TALENTED EDUCATION"

PAUL PLOWMAN, CONSULTANT GIFTED/TALENTED EDUCATION
CALIFORNIA DEPARTMENT OF EDUCATION

12:00 LUNCH ---------- CROCKER HALL

1:30 ISSUES IN IDENTIFICATION ---------- VIEWPOINT EAST

INTRODUCTION OF SPEAKER: ELEANOR TE SELLE, SPECIALIST, GIFTED EDUCATION, ARIZONA DEPARTMENT OF EDUCATION

"COGNITIVE INDICATORS OF POTENTIAL IN THE ARTS"

CHARLOTTE MALONE, CONSULTANT FOR GIFTED
DIRECTOR OF RHOADES SCHOOL, ENCINITAS, CA.

3:00 INTRODUCTION OF SPEAKER: ED BISPO, ADMINISTRATOR
SPECIAL PROJECTS UNIT,
CONSOLIDATED PROGRAMS
CALIFORNIA DEPARTMENT OF EDUCATION

" CALIFORNIA'S GUIDELINES FOR IDENTIFICATION OF THE ARTISTICALLY TALENTED"

SYDNEY BROWN, CONSULTANT FOR ARTS AND GIFTED
ONTARIO-MONTCLAIR SCHOOL DISTRICT, CALIFORNIA

3:30 QUESTION AND ANSWER SESSION

MODERATOR: GLADYS DRONBERGER, EDUCATIONAL CONSULTANT
CENTRAL STATE UNIVERSITY
EDMOND, OKLAHOMA

4:30 DESIGNING STATE PLANS OF ACTION -------- NORTH WOODS

OKLAHOMA ---------- LIVING ROOM
CALIFORNIA ---------- ACADIA
WASHINGTON ---------- LIVING ROOM
ARIZONA ---------- LIVING ROOM

6:00 DINNER ---------- CROCKER HALL

7:30 RECEPTION ---------- OLVIDA PENAS

HOSTS: EDITH AND HOMER JOHNSON

OLVIDA PENAS or "FORGET SORROW" is a home built in the style of a way station in the mountains of Sonora, Mexico. According to the National Register of Historic Places, it may be the only, as well as the best example of Mexican rural vernacular architecture on the Monterey Peninsula. OLVIDA PENAS was designed by architect Fredrick H. Reimers.

9:00 LEADERSHIP PLANNING ---------- DOLPHIN ROOM

GLADYS DRONBERGER, EDUCATIONAL CONSULTANT
CENTRAL STATE UNIVERSITY
EDMOND, OKLAHOMA

WEDNESDAY
MARCH 19, 1980

**HOSPITALITY PERSON: BILL BURKE, MUSIC CONSULTANT - MOUNT DIABLO UNIFIED SCHOOL DISTRICT, CALIFORNIA

PROGRAM MODELS

9:00 NATIONAL ARTS AWARDS/AN OVERVIEW ------ VIEWPOINT EAST

PAT CLINE, PROGRAM CO-DIRECTOR, EDUCATIONAL TESTING SERVICE, PRINCETON, NEW JERSEY

9:40 CENTRUM ---------- VIEWPOINT EAST

A year round program of experiences in creativity for gifted elementary and secondary students. Focus is on staffing, selection and evaluation procedures, funding.

JOSEPH WHEELER, EXECUTIVE DIRECTOR
PORT TOWNSEND, WASHINGTON

CURRICULUM IN THE ARTS ---------- DOLPHIN ROOM

Demonstration of visual arts for elementary gifted children utilizing material from the California Department of Education publication, Arts for Gifted and Talented.

LEE HANSON, VISUAL ARTS, GIFTED/TALENTED
CHULA VISTA SCHOOL DISTRICT, CALIFORNIA

THE MINORITY LEARNER ---------- VIEWPOINT WEST

Ways in which creative thinking/creative problem solving classroom curricula and the educational environment can be effective for the minority learner. Focus is on population variances of culture, isolation, denial, and the characteristically different.

KATHLEEN FOSTER
SAN DIEGO CITY SCHOOLS, CALIFORNIA

10:45 RESOURCES FOR THE ARTS ---------- VIEWPOINT EAST

Developing and managing systems for arts in the school through internships.

EDNA GILBERT
MESA PUBLIC SCHOOLS, ARIZONA

OKLAHOMA SUMMER ARTS INSTITUTE -------- VIEWPOINT WEST

A two-week, intense experience in the arts for talented high school students, ages 14-18.

MARY Y. FRATES, DIRECTOR
OKLAHOMA CITY, OKLAHOMA

GIFTED AND TALENTED PROJECT:
RURAL SCHOOLS ---------- VIEWPOINT

An overview of developing appropriate programs in rural communities.

MARGARET HUMPHREYS
SHASTA COUNTY, CALIFORNIA

ARTS EXPERIENCES FOR THE GIFTED ------- DOLPHIN ROOM

Enriching arts experiences for academically gifted nine, ten, and eleven year old children.

KAY ALEXANDER
PALO ALTO UNIFIED SCHOOL DIST., CALIFORNIA

11:15 OKLAHOMA SUMMER ARTS INSTITUTE -------- VIEWPOINT WEST

MARY FRATES, DIRECTOR

RESOURCES FOR THE ARTS ---------- VIEWPOINT EAST

EDNA GILBERT, MESA PUBLIC SCHOOLS

12:00 LUNCH ---------- CROCKER HALL

12:45 LEADERSHIP PLANNING ---------- DOLPHIN ROOM

GLADYS DRONBERGER, EDMOND, OKLAHOMA

1:30 PROGRAM MANAGEMENT ---------- VIEWPOINT EAST

ROBERT PONCE, ASST. SUPT. OF PUBLIC INST.
CALIFORNIA DEPARTMENT OF EDUCATION

ROBERT SWAIN, PROGRAM SPECIALIST FOR GIFTED
SAN JUAN UNIFIED SCHOOL DISTRICT, CALIFORNIA

2:30 DISCUSSION GROUPS ---------- NORTH WOODS
(CHOOSE ONE)

ADVOCACY TECHNIQUES ---------- ACADIA

Supporting local, state and federal education for gifted children through volunteer advocacy.

RUTH FENTON, PARENT REPRESENTATIVE
CALIFORNIA ASSOCIATION OF GIFTED

DELIVERY SYSTEMS/NETWORKING ---------- LIVING ROOM

JACK MOSER, PROJECT DIRECTOR
WESTERN NETWORK FOR GIFTED/TALENTED EDUCATION
CALIFORNIA DEPARTMENT OF EDUCATION

RESOURCES ---------- LIVING ROOM

Locating resources in gifted eudcation and arts education.

MARY HENRI FISHER, DIRECTOR, GIFTED PROGRAMS
OFFICE OF SUPT. OF PUBLIC INST. WASHINGTON

EDNA GILBERT, DIRECTOR, CREATIVE ARTS
MESA PUBLIC SCHOOLS, ARIZONA

3:30 DISCUSSION GROUPS ---------- NORTH WOODS

FINANCING/ADMINISTRATION ---------- ACADIA

Developing new and expanded sources of funding. Skillful advocacy and creative program design essential in administration.

JOE WHEELER, PAST PRESIDENT
WASHINGTON STATE ARTS ADVOCATES
EXECUTIVE DIRECTOR, CENTRUM

STAFF DEVELOPMENT ---------- LIVING ROOM

The who, what, where, when, why and how of developing teachers in arts for gifted and talented.

JOAN WERNERSBACH, PRINCIPAL
EDMOND, OKLAHOMA

MILDRED KERSH, PROFESSOR, SCHOOL OF EDUCATION
UNIVERSITY OF WASHINGTON

EVALUATION ---------- LIVING ROOM

JEAN WIENER, PROGRAM CONSULTANT
RESEARCH/EVALUATION, LOS ANGELES COUNTY SCHOOLS

DAVID BRANDT, RESEARCH/EVALUATION
MESA PUBLIC SCHOOLS, ARIZONA

4:30 GROUP SESSIONS ---------- NORTH WOODS

ADVOCACY ---------- LIVING ROOM
FINANACING/ADMINISTRATION -------- LIVING ROOM
DELIVERY SYSTEMS/NETWORKS -------- LIVING ROOM
STAFF DEVELOPMENT ---------- LIVING ROOM
RESOURCES ---------- LIVING ROOM
EVALUATION ---------- LIVING ROOM

6:00 DINNER ---------- CROCKER HALL

7:30 STATE DESIGNS FOR ACTION ---------- NORTH WOODS

THURSDAY
MARCH 20, 1980

** HOSPITALITY PERSON: EILEEN LILLY, CONSULTANT FOR GIFTED/TALENTED
CALIFORNIA DEPARTMENT OF EDUCATION

9:00 STATE EXCHANGE ---------- NORTH WOODS

GROUP 1 Sue Heath, Arts Coordinator, Norman Pub Sch - OKLAHOMA
GROUP 2 Ame Gorena, Coordinator, State Dept of Ed - OKLAHOMA
GROUP 3 Robert Hall, G/T Coordinator, Tempe Sch Dist - ARIZONA
GROUP 4 Sharon Ritt, Asst Professor, Northern ARIZONA University
GROUP 5 Marjory Bridges, Principal, Leavenworth Sch Dist - WASHINGTON
GROUP 6 Stephanie Bravmann, Ph.D. Candidate, University of WASHINGTON
GROUP 7 Harold Sunderland, G/T Consultant, Sonoma Cty - CALIFORNIA
GROUP 8 Ann Lord, Gifted Program, Fremont Sch Dist - CALIFORNIA

9:00 LEADERSHIP PLANNING SESSION ---------- DOLPHIN ROOM

GLADYS DRONBERGER, EDMOND, OKLAHOMA

10:30 "INTEGRATED LEARNING IN THE ARTS" ----- VIEWPOINT EAST

BEVERLY GALYEAN, CONFLUENT EDUCATION CONSULTANT
LOS ANGELES, CALIFORNIA

12:00 LUNCH ---------- CROCKER HALL

1:30 STATE CADRE WORKING SESSIONS ---------- NORTH WOODS

OKLAHOMA ---------- LIVING ROOM
ARIZONA ---------- LIVING ROOM
WASHINGTON ---------- LIVING ROOM
CALIFORNIA ---------- ACADIA

4:30 GROUP PRESENTATIONS ---------- ON THE BEACH
WEATHER PERMITTING

6:00 DINNER ---------- CROCKER HALL

DIVERGENT THINKING

9:00 LEADERSHIP PLANNING ---------- DOLPHIN ROOM

GLADYS DRONBERGER, EDMOND, OKLAHOMA

FRIDAY
MARCH 21, 1980

9:00 PRESENTATION OF STATE DESIGNS OF ACTION ---------- VIEWPOINT EAST

MODERATOR: SHARON MC COLL, PROJECT DIRECTOR
OKLAHOMA DEPARTMENT OF EDUCATION

10:00 LOOKING AHEAD

GLADYS DRONBERGER, EDUCATIONAL CONSULTANT
CENTRAL STATE UNIVERSITY - EDMOND, OKLAHOMA

10:30 EVALUATION

HARRY JOHNSON, SUPERVISOR PROGRAM EVALUATION
OFFICE OF SUPERINTENDENT OF PUBLIC INSTRUCTION,
WASHINGTON

11:00 INTRODUCTION OF SPEAKER: LOU NASH, CONSULTANT
ARTS IN EDUCATION
CALIFORNIA DEPARTMENT OF EDUCATION

"DIFFERENT MANIFESTATIONS OF INTELLIGENCE:
A VIEW FROM A SCHOOL DROP OUT"

PETER CAYOTE, ACTOR-PRODUCER
IMMEDIATE PAST CHAIRPERSON OF CALIFORNIA
ARTS COUNCIL, SAN FRANCISCO

11:45 A PIECE OF POETRY....

PAUL PLOWMAN, CONSULTANT
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